

Democracy in Orchestras (2) : Musician Involvement in U.S., British and Japanese Professional Orchestras

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Democracy in Orchestras (2) — Musician Involvement in U.S., British and Japanese Professional Orchestras —

オーケストラにおける民主制 (2)

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Employee involvement in professional orchestras is more common than that in for-profit organizations. The advantages of musician involvement in governance and management have often been discussed, but little is examined into the disadvantages. In this study, decision-making processes and organizational structures in U.S., British, and Japanese professional orchestras analyzed, and the methods and extent of musician involvement also examined. It indicated, in this study, that different organizational structures, such as a self-governing orchestra and contract orchestra, have different levels of musician involvement and that orchestras in respective countries have respective levels of the involvement. It also found that musician involvement clearly has both advantages and disadvantages and that some are characteristic of professional orchestras. Musician involvement has positive effects on improving efficiency and effectiveness of orchestras in some cases, but it may impair them in other cases. In this study, the importance of understanding these two kinds of aspects objectively thus revealed.

現代の組織行動論によれば、専制的なトップダウンの組織では経営効率を最大限に発揮することは出来ないとされる。オーケストラにおいては、被雇用者（楽員）の運営参画は営利組織に比べ格段に多い。楽員の運営参画についての研究は多数存在するが、多くは運営参画の利点のみを強調している感があり、客観性を欠いているように思われる。未だ研究が十分でない非営利芸術団体における組織行動を解明することを目的とし、本研究では日英米のオーケストラを対象に調査・分析を行った。調査の結果、自主運営オーケストラ、労働契約関係があるオーケストラなど組織の種類によって、また国によって楽員の運営参画のレベルは異なることが確認されると同時に、楽員の運営参画に関しては功罪両面があり、オーケストラという団体に特徴的な組織行動があることも見出された。

V. Methods of Musician Involvement in Decision Making

5.1 Methods of Musician Involvement

There are various methods of musician involvement in decision making in orchestras. However, in general, they can be classified into the following four categories: (1) board or board committee, (2) players' committee, (3) audition and (4) playing manager.

(1) Board or Board Committee

Musicians can participate in decision making in governance by becoming a board member or a member of a board committee.

(2) Players' Committee

Musicians can participate in decision making in management by becoming a member of players' committees.

(3) Audition

It is common in the orchestra world that musicians participate in the selection process when hiring a prospective member. In the corporate world, rank and file employees seldom make final decisions or take a vote for the selection. Normally, top management or human resources departments exist for these reasons. Audition is one way in which musicians commonly become involved.

(4) Playing Manager

Some musicians participate in management as a playing manager (such as a personnel manager²³ or a librarian).

Next, I will examine the organizational structures and musician involvement for orchestras in respective countries already referred to.

5.2.0 Organizational Structures and Musician Involvement in Respective Countries

When examining the organizational structures, it is important to notice that they are always changing and unstable, so the description of them here in this section is a snapshot. I will focus on only formal (or semi-formal) organizational structures and processes, omitting informal ones because informal structures are difficult to observe.

5.2.1 U.S.A.

a) Organizational Structures

Typical U.S. orchestras are described as using the three legs model. There are also some people that refer to it as triangle or troika. 'Three legs' indicates the presence of a board of directors, an executive director and a music director (See Figure 4). The board of directors is responsible for setting policies, finances, and hiring and firing the executive director and the music director. In addition, the board members are expected to provide the orchestra with various kinds of financial support. The executive director is responsible for day-to-day administrative planning and implementation. The music director is responsible for artistic planning and the overall quality of each performance. Musicians are hired by the board, which means that collective bargaining agreement is the contract between the Ameri-

can Federation of Musicians (AFM) and the board.

The board of directors comprises diverse members such as businesspeople, lawyers, accountants, the executive director, and so forth. Some orchestras, like the Pittsburgh Symphony, have ex-officio members of the board, such as the chief executive of the county and the mayor of the city. The number of participants on the board of directors and the length of their term vary according to orchestras. For example, the Pittsburgh Symphony has fifty-one directors, thirteen life directors and eight ex-officio members, as of 2005. The term is two years in most cases. The Detroit Symphony Orchestra has 100 board members, as of 2005. The term is three years. The board members (except employee directors) are part-time volunteers. The board is led by the chairman, and the officer of the board includes the vice chair, secretary, and so on. Some orchestras have other board members, such as the board of overseers and board of advisors. The board usually has a board committee. In the case of the Cincinnati Symphony Orchestra, there are eleven committees (executive committee, Cincinnati Symphony Youth Orchestra and youth outreach, development, finance, investment, marketing and public relations, nominating, officers nominating, podium partnership, repertoire, and Riverbend building and grounds) and three ad hoc committees (management office, diversity, and strategic planning).

Regarding administration, the typical top U.S. orchestras have several departments, including artistic administration and production, finance, development, marketing, education, and so on. Each role of the administrative staff is highly specialized. The administration is led by the executive director.

The music director is the primary artistic leader. Their responsibilities include providing overall programming input, hiring and firing of musicians and so forth.

Other than three legs, volunteer schemes play an important role in the operation of U.S. orchestras.

b) Musician Involvement

(1) Board or Board Committee

Musician involvement in governance is generally common in U.S. orchestras. In the Cincinnati Symphony Orchestra, for example, a representative from the musicians serves as a member on the board of trustees (board of directors). Some musicians participate in the board committees. The Detroit Symphony Orchestra has two musicians who serve as members on the board of directors, who are elected by the votes of union members within the orchestra. They also serve as members of the executive committee within the board of directors. Other two musicians serve as members of the finance committee of the board, who are also elected by votes of union members.

According to the survey and study in 1995 by ASOL, 66% of the 229 U.S. orchestras that responded reported that musicians served as board members. 23% of the 22

orchestras with \$9.9 million or more annual budget reported that musicians did. 77% of 13 orchestras with \$3.5 million to \$9.8 million budget reported that musicians did.

76% of the 229 orchestras reported that musicians also served on board committees. So did 82% of the 22 orchestras with \$9.9 million or more annual budget, and 92% of the 13 orchestras with \$3.5 million to \$9.8 million.²⁴

As mentioned in the preceding section, some musicians of the Orpheus Chamber Orchestra also serve as board members, but this survey suggests that musicians' serving as board members is not unique to Orpheus.²⁵

(2) Players' Committee

This is another way for musicians to express their opinions and participate in decision-making processes. For instance, the Pittsburgh Symphony Orchestra has eight players' committees: orchestra committee, tour committee, artistic advisory committee, core audition committee, players' committee, string rotation committee, hall committee and local internet oversight committee. Each committee consists of three to nine musicians. The Detroit Symphony Orchestra has eleven committees: orchestra committee, artistic advisory committee, review committee, pension committee, education committee, travel committee, executive committee, finance committee, nominating committee, hall committee and string committee. Each committee consists of two to sixteen musicians. The review committee consists of five principals and eleven non-principals.

(3) Audition

Audition procedure varies with the orchestra, but, without exception, musicians become involved in decision making in hiring prospective colleagues by auditioning. It is because only each instrumentalist can evaluate the technical aspects of a specific instrument: their specialization serves as their qualification.

(4) Playing Manager

In some orchestras, a musician serves as an orchestra personnel manager. In other orchestras, an administrative staff member is in charge of the role.²⁶

(5) Others

There are other opportunities for musicians to participate in decision making. For example, the Pittsburgh Symphony is currently developing cross-departmental teams, including artistic personnel and volunteers, to create and implement projects.

5.2.2 U.K.

a) Organizational Structures

As mentioned in section 1.1, orchestras without a fixed number of employed musician members are excluded in this study. Therefore, three types of British orchestras are focused here: regional contract orchestras, BBC orchestras, and freelance orchestras with fixed members, especially self-governing orchestras in London. Self-governance means that musicians themselves own and govern an orchestra.

BBC orchestras have quite a different organizational structure from the others. BBC orchestras are a part of a music production department of the BBC; as a result of this affiliation, they are not organizationally and financially independent of the BBC. The organizational structures of other types of orchestras, like regional contract orchestras and freelance orchestras with fixed members, are similar to typical U.S. orchestras.

Regional contract orchestras have similar board structures to most U.S. orchestras. The board of directors, for example, includes the chief executive, businesspeople, and town councilors who are sent from the local government or the regional arts board.

Self-governing orchestras in London legally need to have the same structure of the board of directors, but the composition of the board is quite different from that of regional contract orchestras, as I will explain later.

The budget size of British orchestras is generally smaller than top U.S. orchestras. As a result, the number of administrative staff is smaller than that of U.S. orchestras, although British orchestras have similar administrative structures. Each role of the administrative staff is specialized, as is the case in U.S. orchestras.

Regional contract orchestras and BBC orchestras make contracts with some conductors as music directors, who are artistic leaders. Some self-governing orchestras like the London Symphony Orchestra (LSO) have no music director because of its self-governing nature. Instead, LSO, for example, has the principal conductor, who has, in general, less responsibilities and obligations.

b) Musician Involvement

(1) Board or Board Committee

There are no formal systems in place for musicians to participate in governance in BBC orchestras. In contrast, musicians often serve as board members in both regional contract orchestras and self-governing orchestras in London.

In regional contract orchestras, two musicians and one administrative staff normally serve as board members. The total number of the board varies with the orchestra. The City of Birmingham Symphony Orchestra (CBSO), for example, has two politicians from the Birmingham City council, two co-opted by the board and seven elected by members of the Friends of the CBSO, other than musicians and staff board.

In self-governing orchestras, more musicians serve on the board, because the governance by the musicians is an integral part of the operations. For example, LSO has fourteen members on the board of directors, nine of whom are musicians, one is the managing director, and four are businesspeople.²⁷ Since they are registered as a charity, British law requires them to add an external board of directors. In addition, the public funds that they receive impose a similar requirement.

(2) Players' Committee

Each type of orchestras has players' committees, which play an important role in musician involvement. Typical British orchestras have several kinds of players' committees. Players' committees normally consist of both musicians and administrative staff. Some point out that the roles of players' committees are advisory rather than decision making. Sally Maitlis points out that musicians of BBC orchestras have less influence on decision-making processes than musicians belonging to the other two.²⁸

(3) Audition

Musician involvement in the audition process is also common in British orchestras. In some orchestras, the panel that consists of the music director and musicians is formed for auditions, and the panel is in charge of the audition. Other musicians have the right to observe and express their opinion.

(4) Playing Manager

The equivalent to an orchestra personnel manager in U.S. orchestras is called an orchestra manager in British orchestras. An orchestra manager is the position for staff exclusively, rather than musicians.

5.2.3 Japan

a) Organizational Structures

Japan has a variety of orchestras. When we examine the governance and management of Japanese orchestras, two categories are important: orchestras that have a parent organization, and independent (*jisyu-une*) orchestras. (See the fifth column, Parent Org. or Primary Sponsor, of Table 3.) Orchestras that have a parent organization are likely to be controlled by the parent organization.

Typical Japanese orchestras with a non-profit legal status, such as *zaidan-houjin*, *syadan-houjin* and *NPO houjin* (see the fourth column of Table 3) need to have *riji-kai* (board of directors). With regard to non-profit organizations with a legal status of *zaidan-houjin* or *syadan-houjin*, they are also obliged to have *hyogiin-kai* (board of advisors), other than *riji-kai* (board of directors).

Riji-kai (board of directors) has responsibility for making policies and final decision making. They normally consist of businesspeople, scholars, and outside musicians, such as famous composers or music critics. In addition, the board members of the orchestras that receive support from the local governments or sponsoring companies include governors, mayors, civil servants, former civil servants or employees from the company as ex-officio board members. Most board members are actually part-time volunteers, and actually only a couple of full-time board members (employee directors) receive salaries. The number of the board members varies with the orchestra.

The role of *hyogiin-kai* (board of advisors) is to give advice or check the decisions made by the board of directors to ensure fair operation. However, the differences of the roles are often ambiguous. The composition of the

board of advisors is similar to that of the board of directors. The number also varies with the orchestra.

Most orchestras have internal part-time auditors who are normally businesspeople or civil servants. The responsibility is to audit the finances and operations of the orchestras. There are typically two to three auditors per orchestra.

Legally speaking, the orchestras without any legal status do not need to have a board of directors, board of advisors or auditors. The organizational structure of the orchestras without any legal status will be examined later.

The administration of Japanese orchestras usually has some departments, but small orchestras have no departments. The number of departments is smaller than that of typical U.S. and British orchestras. The roles of administrative staff are not always specialized. In some orchestras, administrative staff members sometimes rotate. This system is greatly influenced by business style of Japanese companies or governments. Mostly, civil servants from the local government or employees from the sponsoring company are sent to the administration as the executive director or financial director in order to control the operation of the orchestra, apart from the other board members. The executive directors are also the board members in many cases.

Some orchestras have the music director and others have the principal conductor. In general, the roles and responsibilities of music directors or principal conductors are ambiguous.

Organizations of Japanese orchestras are, as a whole, organic rather than mechanistic. Perhaps because Japanese orchestras are relatively small, the rules and regulations are fewer than U.S. and British orchestras, and labor contracts are sometimes vague.

Next, examples of musician involvement in three Japanese orchestras will be examined.

b) Musician Involvement

Example 1. Gunma Symphony Orchestra

The Gunma Symphony Orchestra is an orchestra that is supported by the local governments and has the legal status of *zaidan-houjin*.

(1) Board or Board Committee

There are 177 members on the board of directors of the Gunma Symphony Orchestra. This number is much larger than the average number of Japanese orchestras. The chairperson of the board of directors is the governor of Gunma prefecture. Out of nine vice chairpersons, eight are ex-officio, which includes the mayor, the chairperson of the prefectural assembly and people who have important positions from various industries in the prefecture, like the president of the chamber of commerce. The remaining fifty-nine board members are ex-officio from several local government groups. The rest are mostly businesspeople. There are three auditors. Because there are so many members on the board and that the number is almost constant, a steering board committee that consists of fifteen board members exists. The board meetings are held twice a year while the steering board committee meetings are approximately four times a year. There are also thirteen members of the board of advisors. The board employs musicians and administrative staff. There is no opportunity for musicians to become involved in governance at all.

(2) Players' Committee

There are three players' committees: steering committee, music director nominating committee and school concerts committee.

The steering committee consists of the executive director who is also a board member, some administrative staff, the music director, the concert master(s), principal string players, representatives from wood wind, brass and percussion players, inspectors, and representatives from the

Figure 4 Organizational Structure of the Detroit Symphony Orchestra

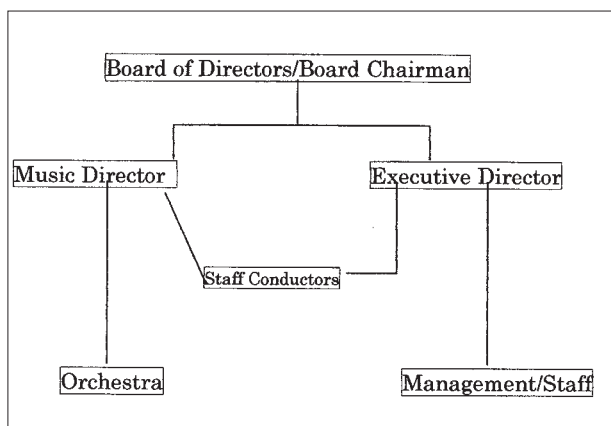
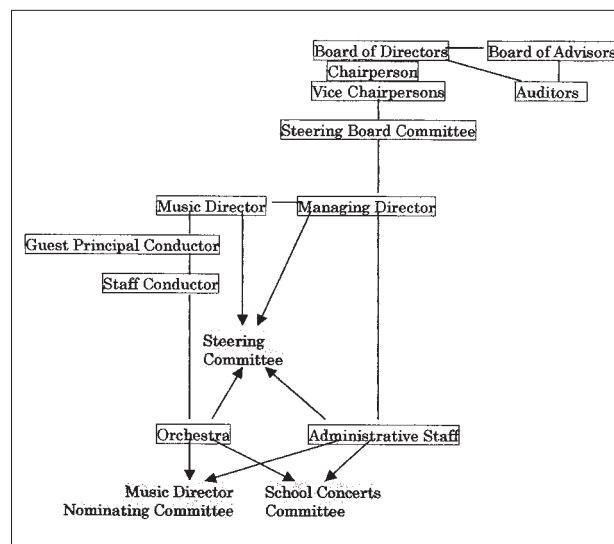


Figure 5 Organizational Structure of the Gunma Symphony Orchestra (as of 2005)



Musicians' Union. This committee is semi-formal rather than formal, because this committee does not appear on any article of corporation, bylaw or other rules and regulations. However, there are some seeming advantages, because all representatives from various positions get together and discuss various problems that occur in day-to-day operations. This is a good chance to solve any existing problems. The music director nominating committee and school concerts committee consist of musicians and administrative staff.

One of the contradictions in the Gunma Symphony Orchestra is the method of selecting members of the players' committees. Members are selected by voting in a union meeting. However, the union of the Gunma Symphony Orchestra, which is a local of the Musicians' Union of Japan, is neither a closed shop nor union shop, and there are some non-union members. Non-union members cannot attend union meetings and they cannot have an opportunity to participate as a result.

(3) Audition

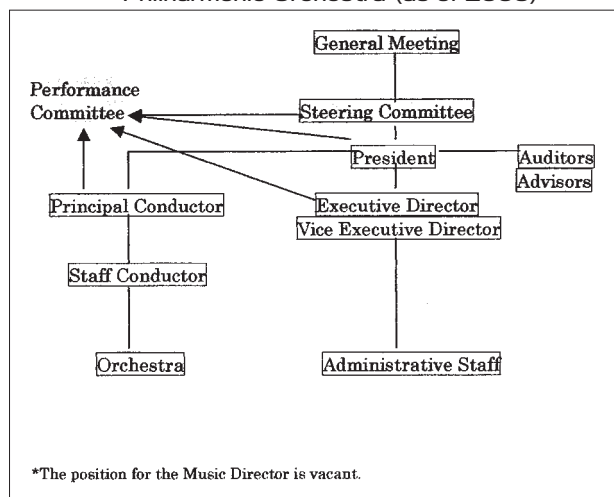
Like most U.S. and British orchestras, musicians are involved in the audition process. There are two steps in the audition processes. In the first step, all musicians select a list of finalists by voting. In the second step, the music director, all players from the section, the executive director, and some staff discuss and criticize the auditioning performers.

(4) Playing Manager

There are two playing managers that are called inspectors. It is equivalent to an orchestra personnel manager in the U.S.A. They exert several roles, but the most important role of an inspector is liaison work between musicians and administrative staff.²⁹

Orchestras that are supported by the local governments, such as the Tokyo Metropolitan Symphony Orchestra, the Yamagata Symphony Orchestra, the Kanagawa Philharmonic Orchestra, the Nagoya Philharmonic Orchestra, are

Figure 6 Organizational Structure of the Tokyo City Philharmonic Orchestra (as of 2005)



similar to the Gunma Symphony Orchestra. However, the difference is in the kinds of players' committees and whether or not there are playing managers like inspectors.³⁰ (Figure 5)

Example 2. Tokyo City Philharmonic Orchestra

The Tokyo City Philharmonic Orchestra is independent and has no parent organization. It has no legal status. It is not even a for-profit organization.

(1) Board or Board Committee

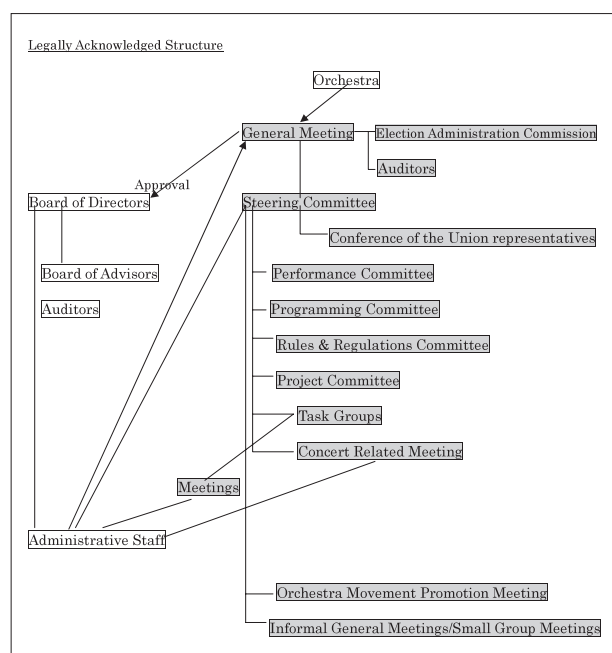
Legally, the Tokyo City Philharmonic Orchestra is not obliged to have the board of directors or the board of advisors. There is no legally acknowledged board.

(2) Players' Committee

The Tokyo City Philharmonic Orchestra has a general meeting, steering committee, and performance committee. The general meeting is what musicians, administrative staff, executive director and others can attend. All musicians and administrative staff have voting rights at the general meeting. The steering committee consists of four representatives from the players, president, executive director and vice executive director. The performance committee comprises of the music director, principal conductor, concert master(s), president, executive director and representative from the steering committee. There are internal auditors and advisors who have business backgrounds.

The Tokyo City Philharmonic Orchestra is directly governed by musicians, and thus there are no external board members. Players' committees, especially general meeting and steering committee, function as the roles of the board. All musicians and staff are responsible for the governance and operation of the orchestra.

Figure 7 Organizational Structure of the Japan Philharmonic Orchestra (as of June 1997)



(3) Audition

All musicians and the music director can participate in the selection of prospective members by voting in audition process. The administrative staff, on the other hand, has no voting rights.

(4) Playing Manager

There are no playing managers (like inspectors) as of May 2005 (Figure 6).³¹

The Central Aichi Symphony Orchestra has a similar system. Since this type of orchestras has no legal status, there are basically no labor-management relations. They are collectively in control of each others' employment. All musicians can govern the orchestra, but they have all the responsibilities and liabilities as well.

Example 3. Japan Philharmonic Orchestra

The Japan Philharmonic Orchestra has the legal status of *zaidan-houjin*, but is independent and has no parent company. It has a dual structure to get musicians involved in governance.

(1) Board or Board Committee

The Japan Philharmonic Orchestra has the board similar to the Gunma Symphony Orchestra. There are thirteen members on the board of directors, twenty members on the board of advisors and two auditors. Most of the board of directors and advisors are businesspeople. One representative of musicians (chairperson of steering committee) serves on the board of directors. This is a rare case in Japanese orchestras. There is no board committee.

(2) Players' Committee

The Japan Philharmonic has five players' committees: steering committee, performance committee, programming committee, rules and regulations committee, and project committee. In addition, it has a general meeting, some groups and some other meetings (See Figure 7). Musicians actually govern the orchestra, and the board approves the policies and decisions that musicians set through a general meeting and committees.³² Players' committees basically consist of musicians and administrative staff. Players' committees are not the board, but they function as if they were the board, and actually govern the orchestra.

(3) Audition

Like other Japanese orchestras, musicians have the right to participate in selection in audition process. The methods are very similar to other Japanese orchestras I have already discussed.

(4) Playing Manager

There are playing inspectors, who are elected by the steering committee.

Self-governance and the system stipulated by laws co-exist here. The Japan Philharmonic has a dual structure. It is apparently governed by the board, but actually run by musicians (or the Musicians' Union).

Brief Summary of Japanese Orchestras

There are various types of professional orchestras in Japan. Musicians of Japanese orchestras with a non-profit legal status and parent organizations seldom serve as board members. The Japanese legal system for non-profit organizations does not presume that employees will be involved in governance. Rather, the legal system prevents employees from involving themselves in governance and decision making. The Japan Philharmonic Orchestra is an exceptional example.

It is not so often the case that Japanese orchestras have board committees. This is because most board members are part-time volunteers, and their roles are not active. The board may be a more honorary position than functional. Unlike typical U.S. orchestras, musicians of Japanese orchestras do not have an opportunity to participate in board committees.

Players' committees, however, are common in Japanese orchestras. Musicians are able to participate in decision making through players' committees.

Playing managers, like inspectors, are also common. However, their roles are basically day-to-day work (like liaison), and they do not play critical roles in decision making.

We can posit a hypothesis as follows. Yuko Oki points out that Japanese orchestras are founded by the desire to perform.³³ Therefore, musicians are involved in decision making at the origin of an orchestra. It is necessary to get a legal status in order to run the orchestras in a sound situation, however. As a result, external board members came to take on roles for governance. At present, musicians are able to express their opinions and to participate in decision making only through players' committees.

5.2.4 Differences and Similarities of Musician Involvement in Orchestras in the Three Countries

In some U.S. orchestras, musicians can be involved in decision making as board members and board committee members. Orchestra players in the U.S.A. can also participate in players' committees. In British orchestras, musicians can participate in decision making through the board and players' committee. On the other hand, musicians in Japanese orchestras rarely serve as board members and board committee members. In these three countries, musicians are able to participate in players' committees. Players' committees are important opportunities to get involved in decision making for Japanese orchestra players in particular. Musician involvement in the audition processes is very common in each of the three countries. The reason includes that specialists on an instrument can evaluate the quality of the performance. Whether or not playing managers exist depends on the orchestra. Self-governing orchestras, which have the highest degree of musician involvement, exist in the U.K. and Japan, but it is rarity in the U.S.A.

In this section, we outlined methods of musician involvement in governance and management in three countries. In the next section, we will discuss how musician involvement improves or impairs the efficiency and effectiveness of the operation of the orchestras.

VI. Advantages and Disadvantages of Musician Involvement

In this section, I will discuss the advantages and disadvantages of musician involvement in governance and management. For that purpose, information has been obtained by questionnaire as well as by referring to the preceding studies. Advantages and disadvantages thus obtained will be listed. In order to collect as much information as possible, an additional questionnaire regarding this issue was distributed and collected other than the initial questionnaire. When we examine these issues, it is important to avoid common biases. Some results are subjective. Several factors are likely to influence forming opinions, viewpoints, feelings, and impressions.

First, we can point out that musicians and non-musicians often have different opinions and impressions. Second, one's position may greatly affect their opinion. For instance, the executive director and an entry-level staff member may have different viewpoints. An orchestra personnel manager may have different feelings from a financial manager. People in some positions may not be able to express their real intentions, and may offer ostensible opinions. A civil servant temporarily sent from the government may have different views from staff members that live in the music world. Third, the length of work experience at orchestras may have influence on it. People with longer work experience may have deeper understanding and insights into orchestras than people with short experience. Fourth, the background of each person may greatly affect it. For example, an administrative staff member that used to work as an orchestra player may have a different viewpoint from a staff that has no experience working as a musician. Fifth, emotion is a large obstacle to have objective opinion. In an orchestra with terrible labor relation, top or senior managers may have negative opinions on musician involvement.

Next, all advantages and disadvantages about musician involvement that I could collect will be listed. In the quotations that follow, the subject 'Musician Involvement' will be abbreviated as MI.

6.1 Advantages

(a) Sharing Information

- "MI helps musicians understand the current situation of operations." (Japan)
- "Without the involvement, it is difficult to understand the current conditions that include a balance between quality of performance and salary." (Japan - Musician)

- "MI gives musicians the first opportunity to think about their orchestra." (Japan)

(b) Sharing Goals

- "More institutional alignment" (U.S.A.)
- "Everyone can share the same goal and visions. This uniformity can be an impetus for musicians." (Japan)
- "Musicians and administrative staff can share goals of the organization and current conditions." (Japan)
- "MI provides musicians with the awareness of stakeholders (such as audience, donors and administration)." (Japan)

(c) Building Mutual Communication, Understanding and Trust

- "Mutual trust can be built by having access to and accepting musicians' opinions." (Japan - Musician)
- "This style of operation is particularly effective in building mutual respect and understanding . . ." (U.S.A. - Musician)

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(d) Decreasing Conflicts like "We versus They" Problems

- "MI removes conflicts like management versus musician problem." (Japan)
- "MI can avoid or reduce problems." (Japan)

These first four advantages (a, b, c and d) are the most important aspects.

(e) Motivating Musicians and Making Sense of Belonging to or Ownership of their Orchestra

- "In general, this is a good thing, enabling the orchestra to run smoothly and providing a good degree of 'ownership'." (U.K.)
- "The board players have to find a way of motivating 100 players, keeping them proud of the organization and interested in what they do, doing that from within the orchestra is surely easier than someone imposing this from the outside." (U.K.)
- "MI motivates musicians, makes sense of belonging to their orchestra and encourages musicians to solve problems through their own efforts." (Japan)
- "Accepting musicians' thoughts in programming and in the selection of conductors or soloists has positive effects on performance." (Japan)
- "Good effects on performance." (Japan)
- ". . . many musicians who have served on committees have found an empowerment that has eased their frustration at the workplace." (U.S.A.)³⁵
- "The "partnership" structure of the Colorado Symphony has created a sense of ownership . . ." (U.S.A. - Musician)

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(f) Getting Feedback from Musicians

- "Managers obtain better understanding of the issues." (U.S.A.)
- "*MI maintains* (inserted by the author) a balance of commercial and artistic work, *which* (inserted by the author) is needed to keep going financially." (U.K.)

(g) Utilizing Musicians' Expertise, Skills and Knowledge

- "MI increases artistic communication." (U.K.)
- "Musicians' expertise in music can be reflected in the operation of the orchestra." (Japan - Musician)
- "Audition process should be left to musicians, because orchestra players' expertise is necessary to evaluate the quality of other instrumentalists." (Japan - Musician)
- "Musicians' input such as programming and new project can be utilized." (Japan)
- "... as career professional musicians, orchestra members are considerably more knowledgeable of the music business than virtually all of our board members, and they also seem to have a network of information on successful and unsuccessful initiatives and activities by other orchestras." (U.S.A.)³⁷

(h) Utilizing Musicians' Potential

- "I am also convinced that the musicians of our orchestras are an undervalued, underutilized, and underappreciated resource of extraordinary potential with respect to nonartistic – administrative or managerial – matters." (U.S.A.)³⁸
- "Individual musicians tend to have above-average intelligence and good creative-thinking skills every symphony orchestra can benefit from musicians' participation." (U.S.A.)³⁹
- "... some musicians also have a flair for marketing, public speaking, and fund raising." (U.S.A.)⁴⁰

(i) Utilizing Musicians' Long Memory of an Orchestra's History

- "Musicians have a longer institutional memory than most managers. They provide feedback from the viewpoint that is important to management. Involving them in management and governance makes them more engaged in the organization as a whole and benefits everyone." (U.S.A.)
- "Orchestra members usually have served the organization longer than board members or staff. They can bring a historical perspective." (U.S.A.)⁴¹
- "Quite often, some orchestra players are oldest employees with the longest employment in an orchestral organization, and these people possess great institutional memory." (U.S.A.)⁴²

(j) Other Comments

- "Some concertgoers are fans of specific orchestra players. Such fans may become fans of the orchestra in general." (Japan)

- "No disadvantage" (U.S.A.)
- "I cannot find any disadvantage." (Japan)

6.2 Disadvantages

(a) Slow Speed of the Process

- "May slow down the process." (U.S.A.)
- "... take up a lot of time ..." (U.K.)
- "It is time-consuming, since each musician has different intentions and ideas." (Japan)

(b) Reducing Musicians' Concentration on Performance and Time for Practice

- "There is a possibility that musicians cannot concentrate strictly on performance." (Japan)
- "If musicians focus their attention on governance and management, this prevents musicians from concentrating on performance." (Japan - Musician)
- "MI may reduce time for practice, and this may lead to bad quality in performance." (Japan - Musician)
- "It is a great burden for musicians. A representative of musicians need to show the opinions as a representative and cannot express his/her opinion." (Japan)

(c) Pursuing Only Art

- "Musicians are apt to pursue only artistic goals (because of lack of management skills)." (Japan)
- "Musicians think about only quality of music and ignore even the audience." (Japan)

(d) Pursuing their Own Benefits, Not Organizational Goals

- "Many of the musicians have a tendency to want to run things for their benefit, which can run counter to artistic aspirations." (U.K.)
- "Players have a tendency to want to give work to friends, when it comes to recruiting new players or extras, which is not always in the very best artistic interests of the orchestra ..." (U.K.)
- "Musicians' concerns tend to be only their own labor conditions." (Japan)
- "Musicians think about only their own benefits and losses." (Japan)
- "Musicians tend to make their personal benefits higher priority, rather than organizational goals." (Japan)

This may be about not only musicians but also all others including conductors, executive directors and administrative staff. In the corporate world, it is often said that although the roles and responsibilities of CEOs are to maximize stockholders' profits, they may not always pursue them, which is known as "agency cost".

(e) Musicians' Nature, Personality, Mentality and Background

- "Since musicians have potentially conflicting personalities, it takes a lot of time, or it is difficult to reach consen-

sus.” (Japan)

- “Most musicians have been trained as artists who struggle to achieve perfection in their work, and few are experienced in the ways of the business world and its daily requirement of compromise and adjustment.” (U.S.A.) ⁴³

(f) Inadequate Skills

- “Players are not experienced at running a business . . . They do not understand (on the whole) the economics of putting on a concert . . .” (U.K.)

- “Musicians are professional in performance but know little about administrative skills such as planning and marketing.” (Japan)

- “Musicians’ opinions are not always realistic, because musicians have no expertise in management.” (Japan)

- “It is probable to make wrong decisions, because musicians don’t learn management.” (Japan)

(g) Musicians Do Not Wish to be Involved in

- “As a musician, my job is to play instrument, to prepare for and play rehearsal and concerts. I and my colleagues shouldn’t be expected to think about, never mind do, the job of someone else in this organization.” ⁴⁴

(h) Demotivating Administrative Staff

One article mentions an imaginary but realistic example of the disadvantage. Administrative staff members are in charge of specific fields. The example describes that musician involvement interferes the field where administrative staff enjoy a small level of autonomy and staff is demotivated as a result. ⁴⁵

(i) Other Comments

- “Because a self-governing orchestra (that is run by musicians) has no big sponsoring organization, financial problems are likely to occur.” (Japan)

- “MI has no advantages.” (Japan)

- “Should leave it to each, if management and musicians are professional and competent in each field respectively.” (Japan - Musician)

6.3 Similarities and Differences among the Three Countries

The three countries have different social systems and legal system, and professional orchestras in respective countries are operated in different environments. Surprisingly, the advantages and disadvantages that orchestras experience in each country are very similar.

This is a qualitative survey rather than quantitative one. Therefore, it is difficult to calculate exact ratio or percentage. The main difference is that Japanese managers have more negative opinions about musician involvement than those in U.S. and British orchestras.

Explanations for these similarities include international similar system that orchestras have and education that

musicians have got. Operations of an orchestra have internationally something in common. On the other hand, for-profit organizations in each country retain their own corporate culture or customs. A lot of musicians study abroad and they are familiar with the system of a foreign orchestra. After graduation, some musicians choose to work for an orchestra in a foreign country. Moreover, globalization makes it easy to get information from foreign countries. There is a possibility that these factors are creating similar situations in respective countries.

6.4 Comparison with For-Profit Organizations

In comparison with for-profit organizations, engineers in a manufacturing company may know little about management, for example. It is probable that for-profit organizations have the same kinds of disadvantages (f). The advantage (d) and disadvantages (b), (c) and (e) seem to be characteristic of professional orchestras.

Other Considerations

Some orchestras give musicians only opportunities to participate in governance or management. It means that they are not always provided with authority and responsibility together. According to Louis A. Allen, responsibility and authority must coexist for healthy management. There is a possibility that some orchestras that have troubles in musician involvement do not provide musicians with both responsibility and authority. The Colorado Symphony model is a famous and excellent example that musicians share both responsibility and authority.

From my experience, musicians who have full responsibility for the operation of their orchestra tend to avoid involvement, but musicians who have no opportunity to be involved wish to do so.

VII. Interim Conclusion

Employee involvement in the orchestra world is more common than for-profit world. It is actualized in various methods. It was found that musician involvement is closely related to its organizational structure. It is clear that both advantages and disadvantages exist in musician involvement. This study lists as many advantages and disadvantages as possible. They are two sides of the same coin. Musician involvement improves efficiency and effectiveness of the organization in some cases, but it impairs them in other cases. Some advantages and disadvantages are characteristic of professional orchestras, and they cannot be found in for-profit organizations.

Indeed, some people are unwilling to discuss the disadvantages, but this approach is both biased and unscientific. It is quite important to understand both aspects in musician involvement in order to design organizational structures and decision-making processes. Understanding positive and negative aspects objectively helps make

the best of musician involvement within organizations, and also helps improve the efficiency and effectiveness of the organization.

I discussed in this article musician involvement, focusing on governance and management. Musician involvement in governance and management is one of the democratic aspects in professional orchestras. However, another democracy in orchestras, democracy in artistic decision making (1a and 1b in Figure 1), is still open. It includes more complicated problems than those in governance and management. Should a conductor have all the authority? Is democracy in artistic decision making possible? Doesn't it impair artistic excellence? The future direction of this study will be one that encompasses both artistic and administrative decision making.

Notes

- ²³ The name of personnel manager differs by countries. In the U.S.A, the term orchestra personnel manager is common, and it is used for both a playing and non-playing manager. In Japan, inspector and personnel manager are used. In the U.K, the term orchestra manager is used, but it is for a non-playing manager.
- ²⁴ *Politics & Procedures of Orchestra Governing Boards* (Washington DC: American Symphony Orchestra League, 1995), 57-59.
- ²⁵ Harvey Seifter and Peter Economy, *Leadership Ensemble : Lessons in Collaborative Management from the World's only Conductorless Orchestra* (New York : Times Books, 2001), 29.
There is a description that musicians of Orpheus get involved in not only governance but also management. Administrative staff is encouraged to seek informal input from musicians on all of their projects.
- ²⁶ "The Problem Solvers: Orchestra Personnel Managers," *Harmony*, No. 11, (October, 2000).

- ²⁷ Frederick Zenone, "London Symphony Orchestra: New Vision and New Policies through Self-Governance," *Harmony*, No. 13, (October, 2001), 38.
- ²⁸ Sally Maitlis, "Decision Making in British Symphony Orchestras: Formal Structures, Informal Systems, and the Role of Players," *Harmony*, No. 4, (April 1997), 50.
- ²⁹ In the past, some orchestras had a couple of musicians that functioned as librarians. Recently, such playing librarians are almost disappearing.
- ³⁰ One orchestra in the same category reported that there was no players committee.
- ³¹ There were musicians that functioned as inspector and librarian several years ago, but the positions were abolished.
- ³² Historically, the Japan Philharmonic is an orchestra made by union members. If somebody joins the Japan Philharmonic as musicians or staff, they have to become a member of the Musicians Union of Japan. Both musicians, and staff can become members of MUJ, which consists of musicians, staff, and other people in music industry. This is kind of union shop. It means that the Japan Philharmonic is actually run by union.
- ³³ Yuko Oki, *Orchestra Management (Orchestra no management)* (Tokyo : Bunshindo, 2004), 163.
- ³⁴ Lee Yeingst, "Musician Involvement in Symphony Orchestra Organizations," *Harmony*, No. 5, (October 1997), 5.
- ³⁵ Michael J. Schmitz, "Musicians Participation in Symphony Orchestra Management: The Milwaukee Symphony Orchestra Experience," *Harmony*, No. 3, (October 1996), 29.
- ³⁶ Lee Yeingst, *ibid.*
- ³⁷ Allen N. Rieselbach, "Musician Involvement in Symphony Orchestra Organizations," *Harmony*, No. 5, (October 1997), 6.
- ³⁸ Albert K. Webster, "Musician Involvement in Symphony Orchestra Organizations," *Harmony*, No. 5, (October 1997), 7.
- ³⁹ Michael J. Schmitz, *Ibid.*
- ⁴⁰ Dianne M. Witty, "Musician Involvement in Symphony Orchestra Organizations," *Harmony*, No. 5, (October 1997), 15.
- ⁴¹ Allen N. Rieselbach, *Ibid.*
- ⁴² Paul R. Judy, "Organizational Involvement," *Harmony*, No. 7, (October 1998), 21.
- ⁴³ Paul R. Judy, "Organization Change," *Harmony*, No. 6, (October 1997), 48.
- ⁴⁴ Paul R. Judy, "Organizational Involvement," 23.
- ⁴⁵ "Input is futile: prepared to be ignored," *Senza Sordino*, Vol. 34, No. 1, (January 1996), 8.